



NORMAL

THE NUDE, SEEN BY

EUGENIO RECUENCO • RANKIN

PETER COULSON • IRINA IONESCO • ANDREY & LILI ALEX & FELIX

ALEXANDRA LAFFITTE • STEFAN RAPPO • JAIME TRAVEZAN • PETER ZELEI

N O R M A L

N^o1
PART 2

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FOREWORD

**Ainsi donc le héros de cette comédie
Restera nu, madame,
- et vous y consentez.**

Alfred de Musset,
Namouna – Champ Premier (1832)

Dear reader,

Here is the very first special edition of Normal in a deluxe publication.

Each of you, in your own way, has contributed to the publication of this book, and we are very grateful.

The vocation of Normal is to serve the art through photography, artistic nudes and fashion. This aesthetic and opulent limited edition, is designed as a precious setting to sublime the works of photographers, designers, and models presented herein.

Despite its nature both restrictive and subjective, this anthology suggests diversity, synergy and of course the richness of these photographs, whether intricately staged tableau or a portrait

By presenting the singularities of the imagination of each of the talented creators; we wanted to introduce you to their practices, their authenticity.

This book, which is yours, is an invitation. An invitation to gaze, to ponder, to dream. An invitation to contemplate some unique artworks: original, brilliant, dreamlike, poetic, realistic and as always: subtle creations.

Editorial BoarThed



PART I

When light collides with the body

EUGENIO RECUENCO



Perhaps too attached to the world of tales and especially appreciating *Le Petit Prince*, certainly the most beautiful book ever made, the editorial board admires the work of Eugenio, who remains one of the world's greatest contemporary photographers. Although already published in its third issue of *Normal*, we were eager to show his new work and some of his older photos that we couldn't publish then, due to lack of space. Now monopolized by his new direction in cinema, Eugenio focuses on his movies and short films projects, «La Segunda Derrota», or «(W)Hole Time», setting aside his large photographic productions. Even if Eugenio's photography is ultra sophisticated, its originality and his eye are unique, and it is indisputable: due to the richness of the staging and his imagination, the attention to detail, light... Finally, everything.











How would you define the Recuenco style ?

My style flows from my desires: to always be doing that which appears right to me, no matter the direction given to me by the clients on commercial projects. One must always strive to explore the unknown, not repeating that which has already been done, or which resembles something else. To have as a driving force the necessity to be honest at all times, avoiding the temptation to sell a specific tried and tested formula.

What inspires you ?

The fact to be alive. That which sets us apart from the other animals is that as humans, we take interest in our surroundings. We have the capacity to linger and progress beyond our own personal interests.

Your greatest pleasures ?

The greatest pleasures are not found in the image world, even if photography is a very important part of my life. Within creation and its process lies a struggle greater than pleasure or satisfaction. More importantly, the pleasure of having succeeded in rendering an image remains and opens the way to further challenges. It's a vast world to explore. Thinking about it, when this happens, I climax.

Has photography replace painting for you ?

Nothing can truly replace something else. In the end they are just mediums and different techniques. Sometimes the path you choose does not allow you to reach your desired destination, so you go somewhere else. I am not sure of what I have abandoned, I now paint with light whereas before I painted with brushes.

What happened to your childhood dreams ?

They are all in my photographs ! I do not know whether the stories I tell are part of them, but in reality, the moments I remember most vividly are those from my childhood. Unwittingly they are still there, and I think that my universe organizes itself around these memories in order to create new feelings.

What is the first thing you do when you wake up ?

Tell myself it was a mistake to set the alarm clock so early.

Your hobbies ?

Movies, travels, motorbike, mountain bike, reading, chatting with friends...

Your greatest extravagance ?

I never do extravagant things. I only

act naturally, with simplicity. If I do something, it is because I think it is simply the right thing to do.

Extravagance is in fact two subjective and opposite points of view on a same action. My extravagance only depends on an external point of view; that of others.

Your favourite film ?

Melancholia, Paths of Glory, Touch of Evil, 2046, Fargo, Another Earth... I could name so many more, there are so many stories in movies!

Do you prefer photography or movies ?

Both ! I am not exclusive. It is better to invest oneself in projects, whether interesting or not, and not necessarily destined to be an image or on film.

I spend all my energy and all of my time on short films. La segunda derrota 24 images per second, it's so complicated.

There is so much to do in both these areas, and it would leave me unbalanced to limit myself to only one of them. Sometimes, being able to understand the constraints of one, enables you to look upon the other with a different perspective. Movies have taught me a lot regarding lighting for my photographs and reversely the composition of an image revealed a lot of things to strengthen an image for a movie.

















Oui, femmes, quoi
qu'on puisse dire,
vous avez le fatal pouvoir
de nous jeter par un sourire
dans l'ivresse ou le désespoir.

A Mademoiselle
Alfred de Musset, 1839

















FRESH CADERIA





RANKIN









“

Il y a de la mort dans
la pulsion de vie,
Thanatos fait partie
d'Eros autant qu'ils
s'opposent, l'un et
l'autre construisent
l'homme en le
détruisant.

Pascal Bruckner



















What kind of imagery were you surrounded by and exposed to that you feel has left a mark on you to this day ?

I grew up in Glasgow until the age of 10. Then my dad got a promotion at work and my family relocated to Thirsk in North Yorkshire for four years, before moving to St Albans in Hertfordshire.

I wasn't really surrounded by much imagery growing up. My parents were lower-middle class. Art and culture wasn't something they ever had any contact with and consequently I didn't either.

While growing up, my only connection to imagery was through films. My dad would often take me to the cinema. I found myself really seduced by the imagery. I related it to what I would see out of the car window. I remember driving around with my parents when I was quite small, looking out of the window and being very aware that it was the shape of a film screen when you went to the cinema.

What was your first encounter with photography ?

I had my photograph taken when I was 17 by a hairdresser who did a really crazy hair cut on me, I just liked the idea of the glamour of it all at that point. I didn't start taking photo's until I was 21. I had begun an accountancy degree at Brighton Polytechnic when, at 21, I started taking pictures. Quickly realizing that this was what I wanted to do I dropped accountancy and went back to my A-levels to study photography.

What is your main characteristic ?

I'm stubborn.

What would you say inspires you, where do you draw your inspiration from ?

People inspire me. I'm really inquisitive about them, so just people, just meeting people is very inspirational. I think it probably came from my Dad – my parents brought me up to question everything and everybody and were constantly trying to answer everything for me. I think it made me keenly inquisitive about people and I find that I draw my inspiration from asking those questions about people and trying to answer them.

How do you know when you have THE shot ?

It's a gut instinct when everything comes together – you just feel it, and you know you have the shot.

What is or who are your major influences ?

People are my major influence. I love meeting new people and getting inside their heads. The best models have great personalities and it really makes my job so much easier. In terms of photographers who have influenced me, the list is endless, but I would have to include Bailey, Avedon, Eggleston, Teller, Knight, Newton, Blumenfeld, McCullin, Leibovitz and Penn in my list.

How would you describe the Rankin style ?

The Rankin style is that there is no style! I don't use a specific type of lighting, I don't use the same way of shooting all the time, apart from looking for honesty in it. That's my signature really, the honest thing.

Is taking photographs a way to distort reality? In other words, to which extent is your camera lying ?

Absolutely, every camera is a big fat liar. It's just about how you lie !

What is your view on photography ? What are the aspects that still fascinate you and those that annoy you ?

There is a photo of my parents that is very special to me. It was just as they were leaving our family home.

I think personal photos have so much power and I recommend that everybody takes more of them.

An image which has impressed you ?

There is a photo of my parents that is very special to me. It was just as they were leaving our family home. I think personal photos have so much power and I recommend that everybody takes more of them.

What do you still do secretly ?

I'm not telling, as it wouldn't be a secret !

What are the most common question people ask you ?

What was the Queen like?

What is your answer ...

She had a great sense of humour and an overwhelming sense of empowerment

How would you describe a typical shoot ?

Currently nothing else. I'm very happy with photography. But never say never.

How would you describe a typical shoot ?

There'll be about 10 people in the studio. The producer goes through the pre-production (call sheet, hair and makeup, model, stylist), and deals with people during the day of the shoot, then hands it over to post production. From the client side, there would be an agency producer or art buyer, creatives, the client, and possibly an account handler. I have at least three assistants on set. Their roles would be digital technician, first assistant who would be the camera assistant, and second assistant, who would be on lights. I would normally have five assistants at any one time, and it's pretty intense. They stay for at least three years, although some have been with me for eight or nine years.

Every shoot is different but we would normally start with a creative meeting to discuss the concept and aim of the shoot. From there I like to see the project through from start to finish and that may include casting, styling, hair, makeup, retouching & printing. Saying that, no two jobs are the same and that's why after 20 years of being in this industry, I'm still inspired by new concepts & working with new people.

What equipment do you use when shooting ?

The cameras I use are Phase One DF with Phase One Backs, Mamiya RZ, Canon 1DS mark 3, Canon 5 and 7D's. Lighting I use are Profoto, Broncolor, Briebe and a variety of continuous Tungsten and HMI. I use Macs for all my retouching.

Any tips for getting started ?

Work in the industry as an assistant to a good photographer to start out. This helps immensely to get to know the industry and to build your contacts.









PART II

To frame the nude in eternity

PETER COULSON



Peter Coulson is The black and white photographer; his blacks are profound and intense, giving a theatrical rendering as well as a deliciously dramatic tension. Women are embedded in his images like fixed-gazed, imperturbable modern goddesses.

The style is impactful, the décor is minimalist, even rare. The space is that of his studio, on a white background, most of the time empty, in order to persuade the spectator to focus on the model, and on the most important part: her eyes, the very essence of the image.

No erotic connotations or exacerbated sensuality is to be found in Peter's work. Women do not smile. They are modern nymphs; young, cold, pagan virgin beauties with emaciated faces.

Inspired by people, places, objects, world events and most importantly by light itself; Peter pays particular attention to the

rendering of emotions.

Peter currently resides in Melbourne, Australia where he was born in 1961. He specialized in Beauty, Fashion and what he calls "fetishized photography". According to him, each of his photographs is a mixture of sensuality, strength, mystery and elegance reflected and inspired by his personal thought processes and clear-cut concepts.

When Peter takes a shot, he looks for simplicity, negative spaces, shadows and the possibility to tell a multitude of stories in a single image. His style is influenced by many artists like Ansel Adams, Patrick Demarchelier, Irving Penn, Peter Lindbergh or Helmut Newton. He tries to capture a story, a movement or an emotion in a unique setting. His great achievement: being able to generate the enthrallment of the spectator in front of his image, enable to readily tear away from it.







Could you describe your style, like a good friend of yours would describe it ?

I honestly don't know how to answer that. But I would like to think they would say "Pictures that make you think, even if it is a headshot, there is always something in the eyes."

Is your approach to fashion photography the same than your personal style ?

Yes, if I am able to shoot it the way I want, then it would be the same style. Clothing to me is never the #1 thing in a photo, it is the story and the feel of the shoot which is more important.

How did you get started in photography ?

My first experience with photography was when I borrowed my dad's Minolta for a Chuck Berry's gig. I was photographing musicians and bands on the side initially. The passion grew over time, I just wanted to create. I can't sing or paint, but photography I could do. I needed a way to express myself.

I am self-taught. I did go to photography college when I finished high-school, but was kicked-out after 2 months because I kept asking "why". They could never answer my questions, and it was frustrating that I couldn't get the answers. After

this I went to Sound Engineering school. Photography became a hobby at this point, and continued being a hobby throughout all my careers. Once my business (fishing) needed photography, I shot them myself, and that was where I started working 'commercially'. A magazine approached me wanted me to shoot for them in the style I was shooting, and it all evolved from there.

Why does the female body inspire you ?

It is not just females, the human body inspires me. But the reason you do not see much/any male work is because they are a lot harder to shoot. I have trouble getting men to let go and express, they have too many hang-ups, especially in front of a camera. Another issue I find it males worry more about the way they look. For example, if I shoot a beautiful photograph of a female, she will say "This is so amazing I love it so much!", where as a male looks closely at their photo and says "My eyebrow looks uneven!"

What is your criteria for beauty ? In other words how is the Coulson's Model ?

Beauty is all in the inside. Someone who is pretty on the outside, but ugly on the inside, is somebody I cannot get a good photo of.

Why do you prefer (most of

the time) shooting in black and white ?

It is timeless. If you look at colour photos, the colour gradients change every few 2-3 year circle, and people refer the colouring to eras. Black and white also brings the attention always back to the most important thing; the models eyes. And I prefer to play with luminosity instead of colour.

Which picture left a mark on you ?

This is a really, really hard question! I will answer is twice, I of my photos, and then somebody else photo.

With every photographer I love, there is 1 photo that has left a mark on me. Richard Avedon, Helmut Newton, Peter Lindberg etc. If I had to pick one in the whole world I have ever seen, right now in this moment, I would pick the photo of Kate Moss by Corrine Day, on Kate's first shoot on the beach.. I always refer to this photo. The photo is truly raw beauty, and it inspires me to capture the souls of people.

My own image, it is actually a colour image. I took it a long time ago, of Jess. I adore this photo so much. It didn't work in black and white, only this dirty muted colour. It is a cross between fashion and beauty. There is a darkness in it which gives a horror feeling, and there is a sadness. All these things together

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Conversation with PETER COULSON

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in one photo make it what it is. Jess is somebody I started shooting when she was 14, she was my first proper muse. I shot other people, but Jess I always shot. There was something special about our shoots, I always looks forward to the shoots, and always enjoyed the shoots even if there were no final images from the shoot. We have become really good friends because of it.

What is your vision of nude in your photography ?

I never want nude in my photography to be a sexual thing, I want it to be a power thing. I often say if a women had a choice of only wearing a bra or underwear, you could tell the type of women from which they picked.

Women that picked the underwear is the women that is insecure and not confident. The women that picked the bra is saying "I don't want these puppies to sag, and I don't care about anything else".

What question would you like to be asked ?

Kate Moss just sent us an e-mail wanting to know if she can shoot

with you, are you available ?

What fills you with happiness ?

The look on a models face when we are shooting, the moment they see a photo on the screen of themselves that they love, and they and cannot smiling.

What makes you angry ?

People that do not respect other people. Doesn't matter if you are man, female, religion, it doesn't matter to me. We all came into the world the exact same way, and we leave the same way.

I heard that Richard Prince stole one of your photograph, what was your reaction and consequences now ?

My reaction was if he is such a great artist, why does he have to steal other peoples work? I find people like him fake. We are currently in the process of finalising legal action against him.

A question on your technique: what is your fetish camera ?

If you mean favourite, my favourite is my Hasselblad H5D-50c with a

100mm f2.2 lens.

What is your main characteristic ?

I am a shit stirrer, and my life revolves around my camera.

Do you have a tip for someone who's starting as photographer ?

Ignore what everybody says, and shoot what you love. Shoot it the way you love it, and don't listen to others options if they do not like it. If you love it, that is all that matters. Shoot shoot shoot, and somebody in the world will love it.

An epitaph ?

Pay it forward

Do you have any upcoming projects that you would like to share with us ?

I always have upcoming projects, this whole year is an upcoming project. I have dedicated this year to shoot a lot more of what I want to shoot, and what I love, not what I am being told and paid to shoot.









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*LA BEAUTÉ EST
LA VENGEANCE
DES FEMMES.*

Serge Gainsbourg











AN EXPERIENCE
OF A LIFETIME"

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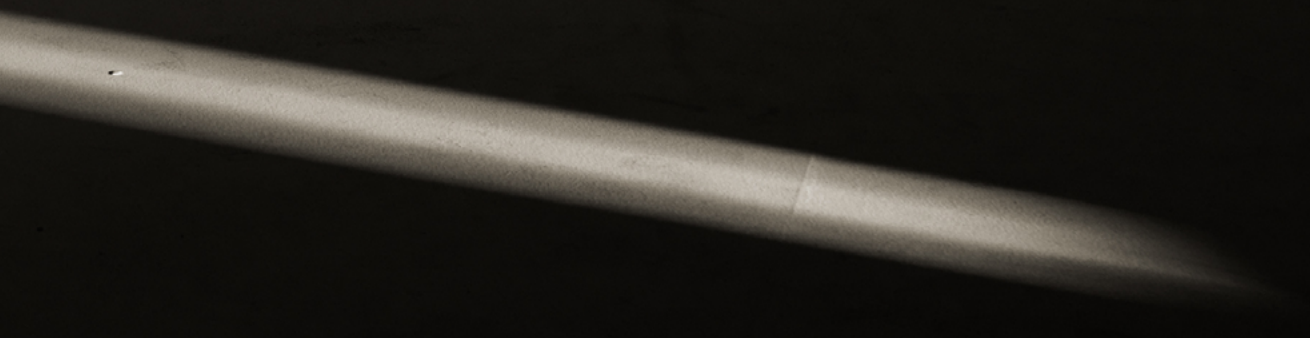












Andrey Yakovlev & Lili Aleeva



The artistic couple Andrei Yakovlev and Lili Aleeva have become masters in composition: from classical paintings to still life, from haute-couture fashion to integral nudes, from pin-ups to immaculate virgins. One completing the other: Lili conceives the artistic direction and scenery and Andrei takes care of the photographic direction.

Known firstly for their work in advertising, their artistic approach stems from a stylized creativity and is mainly driven by the challenges of the shot itself. This Moscow based fashion photographic duo is fascinating and have a very sophisticated artistic approach.

Andrei Yakovlev was born in the city of Izhevsk in 1962. He studied at the Studio of the photographer, graduated in 1981, worked as a Studio photographer in many studios. In 1991 opened his own Studio in 1998 met with the art Director Lili Aleeva which amounted creative and family Union. In 2002 he moved to Moscow. Cooperate with many advertising agencies and magazines. Over the years received many prizes at various exhibitions and festivals. Our works are sold successfully in galleries around the world.

Russian avant-garde is one of the few styles that Russia gave to the world of fine art, we wanted to popularitybut this revolutionary style in the world, the main figure and the frontman is Kazimir Malevich. We wanted to show how would Malevich stylized world famous paintings. The choice of artists was made on the basis of the revolutionary and reforming them for their time. The name was chosen from a poem by Vladimir Mayakovsky, the great Russian poet together with which they even created one of the currents Patriotic popular prints.

We try to explore the art world, visited museums and galleries in different countries, Lily art education, our choice of works is dictated primarily by the idea and challenge of shooting. First born creativity and style, and then selected authors. First and foremost we are a commercial advertising photographers. We have a lot of favorite authors, but first and foremost, we love artists depicting people, because we are too by and large the portrait.











































МОР. БОСР
Лодка типа "Лилия"
на 3 чел. восторжен 95 кг
год постройки 1988
построенный МБСТ

IRINA IONESCO

L'ENSORCELEUSE ENSORCELÉE

There are encounters which leave a mark on you, by their intensity and because of their emotional as well as creative depths, by the moment shared perhaps, as an impalpable magnetic pull. Even if we had stayed a little shy with her during our first interview, the moment was rich.

The editorial board of Normal Magazine has followed and admired the work of Irina Ionesco for a long time, from the very moment where we discovered it. A unique ambiance, a dark and gloomy atmosphere, a jolt both erotic and emotional. Then we stumbled upon the autobiographical movie of her daughter, 'My Little Princess', and inevitably, it forged in us a biased and misleading image of her, temporarily anyway. The scandalous aspect set aside, Irina Ionesco is a monument in her field, a real and decisive influence on the medium of photography, particularly nude photography.

She quickly invited us to her home after being introduced

by one of her friends, the photographer M. Malika we left the boundaries of Paris, by the Vincennes Woods, entered her flat and took the elevator. A small sized 80 year-old woman opened the door. Her face was pale, emaciated, under chestnut hair styled in a bun, eyebrows in V dominated

her eyes full of stories. She wore a dark dress and a scarf with jewelry she had brought back from Egypt and from the Victorian period. Her hands had tattoos of snakes. We entered a salon enriched by amber fumes, already saturated by the scarlet walls and filled with knickknacks, portraits of her daughter, her grandson, her cats, her muses... Side tables and coffee tables filled with beautiful books piled together with prints, frames and letters were scattered in the room. A single unity in the apartment: a monomania, common to all

of its walls, the presence of her daughter.

Under a dim light accentuated by the darken evening outside, we peruse all these objects in more details, and our attention falls on a large fat box placed on a Persian carpet, one of her books in jet black fabric, set in an all too funereal sarcophagus cabinet, laminated cover adorned



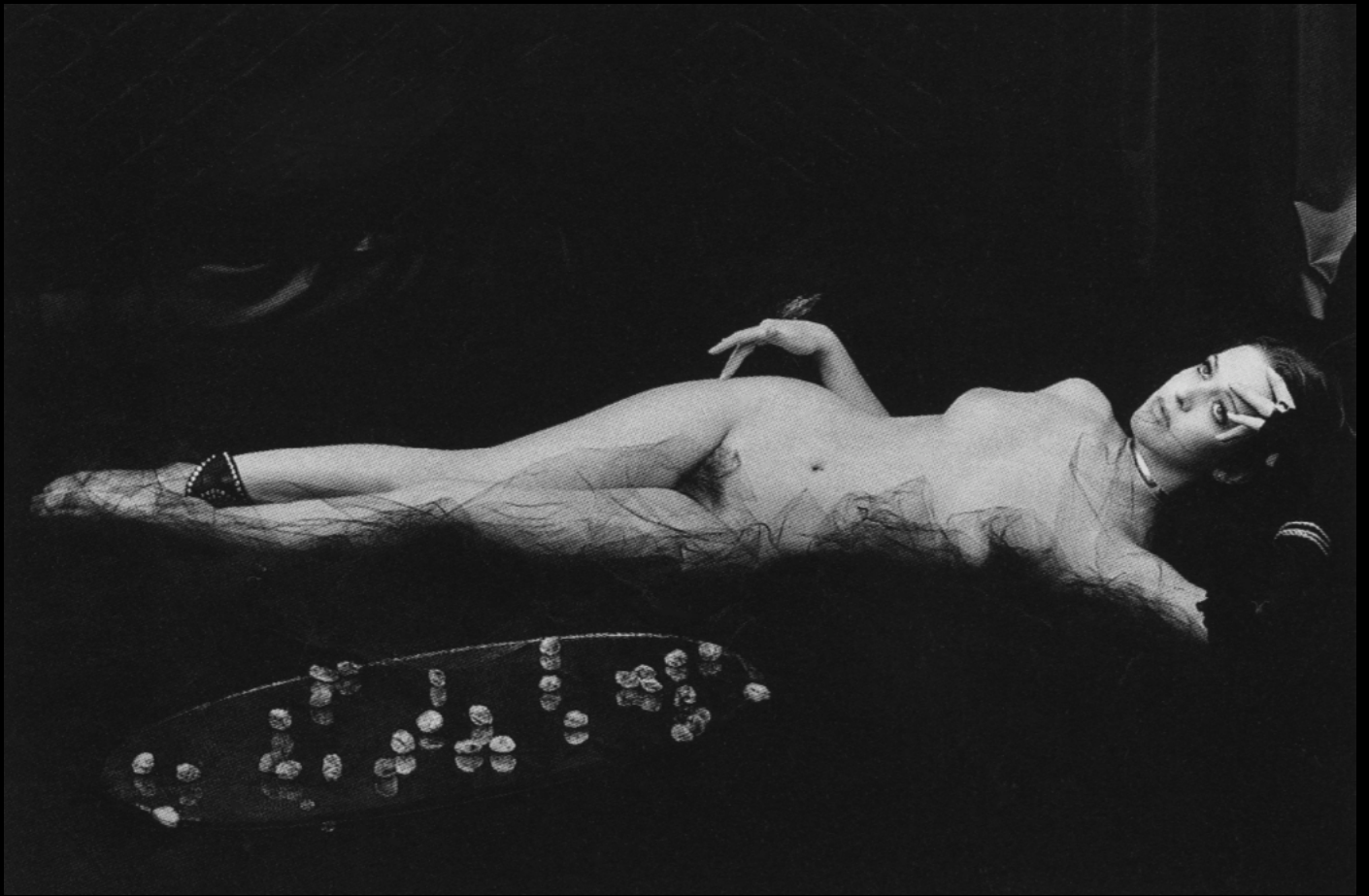
« Photography is for me an element mostly poetic. I see it as a theatrical exercise where I create the incessant and obsessive rendering of all my fantasies ». These are the words of the famous photographer, Irina Ionesco



























Flash on

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ALEXANDRA LAFFITTE

SÉRIE ANONYMAT



















JAIME
TRAVEZAN

































« I do not have a trade.
I live. I nourish myself from
experience. Photography is
a tool helping me to feed this
appetite, this devouring zeal. »

How do you work ?

It is very difficult for me to describe my work. One fundamental aspect is that I always look to explore new directions. If I have a personal constant it is that of not repeating myself. I like challenges and new experiences. I find it boring that some artists keep doing the same thing, just because “it works”. Life, for me, is a long list of things to experience, which you cross one by one.

What is a good image ?

It is in the way it captures the subject. We are drowned by millions of images on a daily basis and it is becoming more and more difficult for one image to stand out and grab the attention. You can tell straightaway when someone has really studied the matter in order to create an image and single-out the very essence of an individual viewer.

The most complicated part of a photo shoot ?

The waiting part! I am so excited when planning a shooting that I can hardly wait for it to begin. I am impatient until the moment I start releasing the trigger. Only then do I feel at ease.

What kind of camera do you use ?

For several years now I use a Nikon D800.

How does your partnership work ?

I work with **David Tortora** for the best of 10 years now. He is a graphic designer and artistic director. He is the co-creator of a great part of my work (including these 2 series: Flora and Galatée). I appreciate working with him, it is both exalting and conducive to creativity.

You have done fashion, portrait, artistic and even war photography. Is it always as exciting ?

I feel lucky to have a job which has granted me a passport to the world, only with my camera. I am very curious by nature, and feel very enthusiastic in all sorts of situations. I appreciate as much photojournalism as I do portraits! As of today I am concentrating all my energy on documentary photography and well as certain projects in fine-arts.

Speaking of projects...?

At this moment, David and I are working on a new project dealing with blindness and visual impairment. Even if several artists have already addressed this issue, we are trying to approach it from a different angle.





Alex & Felix

THE ORNEMENTAL

The basis of their work is the staging of the real photo-shoot. The creation of different objects and materials, the combination of structures or collages, true to this absurd and surreal world of warmth and colours described by Alex and Felix. Everything you see here is handmade, created in their workshop as any meticulous artist would do, in order to create images which are not retouched artificially in post production. Alex Gertschen and Felix Meier are both photographers, born in Switzerland in 1969. It is together, for the last 10 years that they create these dreamlike worlds.

How do you work ?

We do everything ourselves. We are the designers, the workers, the sewers. It is the most important aspect. We do not use computers. It is tradesmanship. Nothing is planned, we never do sketches and nothing is put down on paper. We think, then we discuss the subject and it is this quintessential spontaneity which forms the original work. Then, we look for objects and adequate materials that we may use for the landscape. And it is only at the very end that we press the button of the camera.

How does your partnership work ?

We are both part of the team. Working together is very useful, for important decisions and most of all it is a lot more fun.

How does the decision to work

together came to you ?

We met at a party. After 4 bottles of rum and 25 beers, the idea of this collaboration was magnificent! The first image we took together was in Felix's apartment. We had moved everything! And from then on we knew that we wanted to keep working together. After a overdose of sci-fi, horro movies and various newspaper, we decided to create our own reality.

What is your main characteristic ?

Definitely the staging.

How do your images take life ?

We have a human being vision, and we try to create different characters. For example in our series "13 queens" we made it with low quality and cheap objects, as we wanted to tell a story.















PETER ZELEI

Peter Zelei now creates images, but it wasn't always like this.

Peter was originally a trained pharmacist, he actually has a master & a Dr. title.

But he has tried lots of things in the past years. He played the guitar (and wrote lyrics and music) in a punk rock band when he was a young man in Hungary. He worked on building sites as a labourer, he was clerk in shops, receptionist in hotels, nurse in an ambulance car. Besides music he also wrote a lot of poems and a few short stories.

His photography career started in 1995 when he worked in the Department of Anatomy of the

University of Szeged (Hungary), and had to make educational photos covering the prepared corpses.

After working 5 years in different pharmacies in Hungary he founded a web-design company where he worked as a designer and CEO. But in the end he left all of the above for the desire of creating images, which happens to be his love of life. He is an artist of a gallery in Copenhagen, where his photos are available as limited edition prints. When he is not working on his fine art projects he travels and takes landscape shots for Getty Images. He is completely self-educated as a photographer.

He is living and working in Budapest, Hungary.



















Series
NORMAL
— by —

STEFAN RAPPO

— *Eva & Justine* —

Magnétisme Polaire

Eva Biechy & Justine Nicolas (*Model*)
Adeline Gauvain (*Photo Assistant*)
Jonathan Dadoun (*Hair*)
Julie Menot (*Make-up*)
Mires Paris (*Place*)



















Stefan Rappo is the photographer of emotions. Simple, pared-down, without sophistication or any superfluous staging; it is a return to a natural state and a focus on feelings. Like a cinematographic feel; his images are odes to women, in short films, silent and poetic. What strikes out is the calm and serene atmosphere. The viewer, though kept at a distance, is allowed in the intimacy of a theatrical play, a drama behind closed doors where tangible tension forms the narrative.

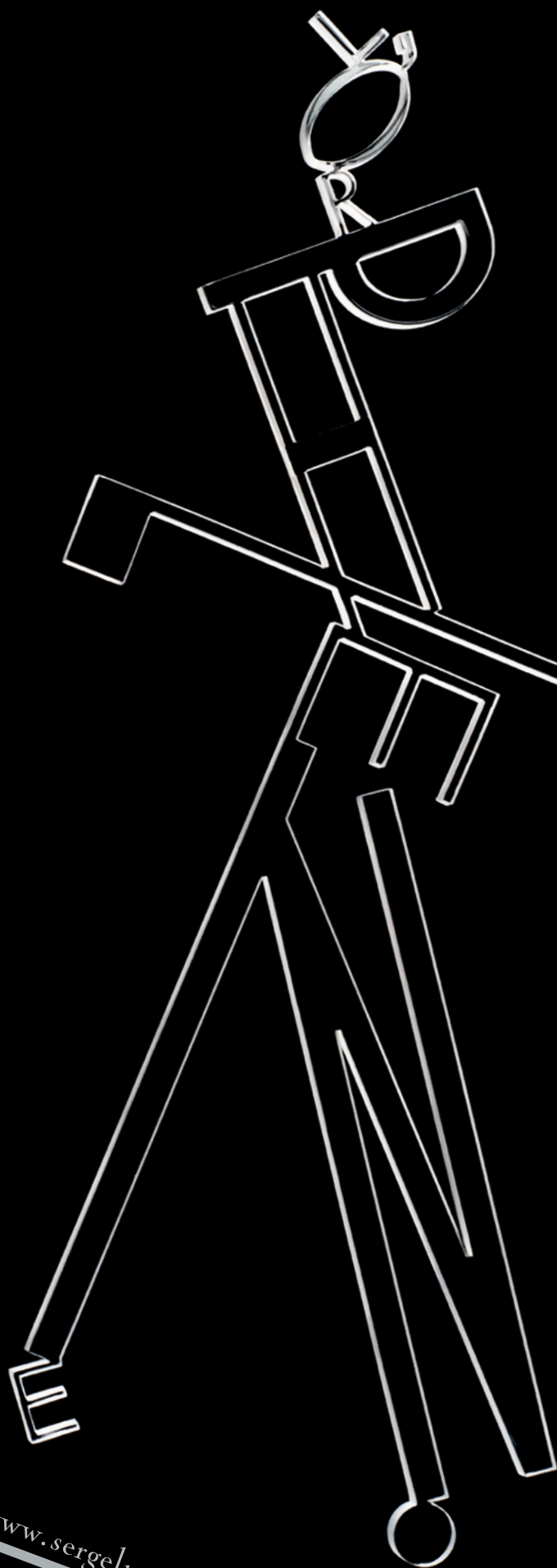
At the age of 30 Stefan Rappo leaves Switzerland and his former trade to join a photography school. He then becomes assistant to Camilla Akrans, Bruno Aveillan and finally Peter Lindbergh for over 4 years now. He also works on personal projects, movie stagings, feminine nudes and some more commercial jobs, including a few lessons for Aubade. His photo shoots are open and based on spontaneity and freedom, almost “out of control” to leave space for elements, and create live within constructed frames.











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- Find the artists of this edition and their exclusive works in the new online Normal Gallery: www.normal-magazine.com
- Exclusive and unique Polaroid, rare photos, limited editions numbered and signed by the artist. Accessible from 200 euros.



Martial Lenoir ©



Pato Rivero ©



Pablo Almansa ©



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The artwork is signed and will be sold with a certificate of authenticity signed by the artist, in the front or in the back of the work or on the given certificate. The limited editions are individually numbered. The prints are done by the photographers themselves or printed under their surveillance by a specialized and professional lab.

The Normal team closely collaborates with each photographer presented in this gallery, most of them became friends. Throughout the years, we have acquired a privileged relationship with the most talented actors of tomorrow's photography. We therefore display only artwork that touches us from the artists with whom we have a link through our publication.

Please do not hesitate to contact one of our artistic advisors if you have a question concerning the work or the artist. All the photographs proposed on our website have the fiscal status of work of art.

www.normal-magazine.com

JOY ISLAND

Photo workshop, by Massimo Vecchi

Joy Island is a photographic workshop occurring each year in Italy, on the Aeolian island of Salina, North of Sicily. This internship is organized as a workshop by the photographer and Professor Massimo Vecchi and his team. In this paradisiacal place, bathed by the Mediterranean Sea, with open views and mischievous latin Sun, places are always conducive to wonder, aesthetics and

creation. Photographers, whether beginners or experienced, have the opportunity to see their technique guided by the expertise of the Italian photographer and Professor, Massimo Vecchi, and reviewed by the editors of Normal Magazine. This year, the editorial board was particularly captivated by the work of Salvo Ilardo, Rosaria Pantò, Antonio Bruno, Angelo Grimaldi, Antonio Bruno and Andrea Hrosso.

Massimo Vecchi (*Professor*)
Caroline Gaillaguet (*Model*)
Luna Palacios (*Makeup et Stylism*)



| Antonio Bruno



|Salvo Iardo



|Rosaria Pantò



| Angelo Grimaldi









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*Modèles : Beladona & Karla Rodrigues Pires / Make Up : Anaïs Frezet
 Photographie : Nilakantha / La rédaction aux Invalides*

L'Œil
 PHOTOGRAPHIE

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SALON
 de la
 PHOTO

Winter
 2017

*Models : Beladona & Karla Rodrigues Pires / Make Up : Anaïs Frezet
 Photograph : Nilakantha / The NORMAL staff at Invalides*

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INCARNATIO / SAS
 ISSN number 2272-0596

INCARNATIO S.A.S. social capital of 100,00€
 Printed in Lithuania
 ISSN 22-72-0596



REMERCIEMENTS

Guy & Nicole Guédon, Olivier Guédon, Anne Sophie Fromageau, Sonia Oudjhani, Alexandre Viau, Guillaume Delecroix, Clément Lehembre, David Chasseriaud, Laurent Lambert, Jean-Claude et Monique Frappier, Remy Picard, Emilie Palisse, Marcel Loirat, Jeannine Guédon, Edouard Chasteney, Astrid Coliche, Caroline Gaillaguet, Caro & Samuel Viau, Jean Jacques Becouze, Guillaume Huault-Dupuy, Guy Ligonnière, Marcelloca Fieroego-Aguirre, Alain Vacher-Beurton, Frédéric Fontenoy, Alain Rivière, Eric Lenoir, Gilles de Beauchêne, Patrice Puech, Joan Brochard, Nathalie de Frouville, Richard Sakai, Agence DocPix, Foto Design, Olivier Huitel, Nicolas Leclercq, Alexandra Altomare, Nicolas Ravinaud, Philippe Lardet, Arnaud Berbessou, Jer M. Meyer, Henri Hennuy, Jorge Mantas, Kein Cross, De Santis, Giovanni Martin, Watkins Julie, Blin Ludovic, Christophe Sanchez, Mielot David Cabotse Dimitri Petchnikow, Greg Laska Salsedo Philippe Brun, Julien Thoraval, Ludovic Sanchez, Serge Da Silva, Alain Zimeray, David Marmier, Jean-Nicolas des Pommare, Hamilton Ford, Didier Jacquot, Pascal Lalune, Christophe Van den Heuvel, Kris van Her Zeele, James W. Clien, Domenico Ceffa, Eric Albouy, Olivier Millon, Christophe Vermare, Bernhard Haeuser, Maryline Dang, Alain Liados, Bernard Sendra, Dominique Gastaldi, Bart Love, Jean-Michel Gries, Jean-François Schmidt, Jean-Jacques Lafosse, Frank Schulte, Matthieu Rivart, Richard Leveque, Bernard Mermet, Teiki Devendeville, Karim Bouffay François Georgy, Agathe Poupene Hervé Tarrieu, Simon Levaillant, Pascal Mosser, Peter Landman, Martin Quinlan, Erik Thevenin, Nathalie Veneau, Arnaud Julian Laurent Mayo David Vuailat Sébastien Dugène Pascal Quittemelle, Gunter Hagedorn, Koen Rombaut, Nicolas Marquisseau, Romain Bouttier Philippe Toeroek Maxime Décarsin Lionel Beylot Yves Ronsin Rémi Busto Jon Victor Claude Kerleu, Denis Hourde, Brijanand Charan, Denis Meyer, Christine Giard, Grégory Bernier, Gerard Windels George Dimitrov, Stéphane Clément, Laurent Dourrieu, Louis Berthelot, Galerie Rastoll, Caroline Bouchez, Jean-Christophe Destailleur, Elly Pauwels Frederic Dhomme, OBCD Visuel, Ludovic Charamon, Jean-Christophe Bargin Romain Thibault, Frédéric Chevalier, Olivier Clarisse, Nicolas Fonck Michael Moosa, Vivian Crettol, Philippe Piffault Michel Dubeau, Michel Guindon, T. Cunnig, Jean-Michel Sarda, Art Roberson, Mark Haskins, Stephen Johnson, Christophe Chaumanet, Seize Arts, DF Faure, Jean-Marc Puissant, JB Carre, Eric Vialatel, Stéphane Aumont, Alexandre Saint George, Carlos Fonseca Bruno Delaveau, Roger Bouteuille Guillaume Bloss, Haim Stéphane Aboukrat, Florian Caltagirone, Baudouin de Rochebrune Didier Brun, Nöt, Laurent Marois, Stefan Rappo, Pius Gruber, Vincent Gambardella, Vincent Calmel, Ven Reddy, Eric Deplanne, Eric Robert, Alec Dawson, Elizabeth Rogez, Bruno Dupuy, Mauro Casoni, Rami Fustok, Christophe Serrano, Nicolas Marc, Sébastien Reichstadt, Jean Baptiste Moreau, Susan Eckert, Benjamin Cosson, Rodolphe, Pierre Goutaudier, Jimmy Gelican, Didier Ernwein, Samuel Pont, Raphael Bial, Pierre-Florian Aznar, T. Ligo, Alain Grillo, Dominique Charlet, Axel Poutout, Pierre Dété, Nicolas Larriere, Laurent Bacq, Sylvain Bartholome, Mark Doerr, Lucian Guillaume, Ivan Clemente, Mike Moosa, Arsene Kronshagen, Arnaud Panier, David Maka, Philip Lefevre, Joel Bloch, Antonio Cuenca, Jean-Charles Bossard, Khalousi Abdo, Yannick Poulain, Régis Bruchon, Arnaud Hildenbrand, JC Rouchon, Jean-Baptiste Albertini, Yannick Poulain, Damien Pirsch, Gianfranco Tarabuzzi, Arnaud Dufour, Arnaud Legay, Pierre Petit, Chad Samaniego, Eric Van der Goot, Andrew Humbley Daniel Dejan Laurent Ringeval, David Meunier, Xavier Montel, Chris Shelton, Laurent Breillat, Elie Schonfeld, Eric Chauvet, Adrien Héloir, Olivier Puech, Johan Peron, Alexandre, Rime Abdel Nabi, Amandine Gabard ...

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